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SUMMER PROGRAM IN MUSIC AND ART FOR DISADVANTAGED PUPILS IN PUBLIC AND NON-PUBLIC SCHOOLS.

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EIGHTY-SEVEN SUMMER MUSIC AND ART PROGRAMS FOR PUBLIC AND NONPUBLIC SCHOOL DISADVANTAGED FIRST TO SIXTH GRADERS WERE EVALUATED. THE PARTICIPANTS WERE SELECTED BECAUSE OF THEIR INTEREST AND THEIR ABILITY TO READ AT GRADE LEVEL. THE AIMS OF THE PROGRAMS WERE TO PROVIDE AN EXPERIENCE IN THE ARTS, IDENTIFY AND ENCOURAGE THE TALENTED, AND BROADEN THE PARTICIPANTS' CULTURAL BACKGROUND. THE EVALUATION WAS BASED ON QUESTIONNAIRES TO TEACHERS AND PRINCIPALS, OBSERVATION OF CLASSES, AND INTERVIEWS WITH STAFF, CHILDREN, AND PARENTS. IT WAS FOUND THAT (1) THE QUALITY AND SUCCESS OF THE PROGRAMS DEPENDED ON THE QUALITY OF THE TEACHER, AND (2) THE PROGRAMS WERE OVERLY AMBITIOUS IN THE LIGHT OF THE BUREAUCRATIC PROBLEMS OF IMPLEMENTATION AND DID NOT REACH THOSE FOR WHOM IT WAS ESTABLISHED. IT IS RECOMMENDED THAT (1) STAFF SELECTION BE BASED ON EXPERIENCE AND QUALIFICATION TO TEACH A SPECIFIC SKILL, (2) SELECTION OF STUDENTS BE IMPROVED TO INCLUDE POOR READERS, WHO ALSO NEED A COMPREHENSIVE EDUCATIONAL EXPERIENCE, (3) APPROPRIATE PHYSICAL FACILITIES AND SUPPLIES BE MADE AVAILABLE ON TIME, (4) CULTURAL TRIPS BE INCLUDED, AND (5) ADMINISTRATION BE MORE CONCERNED WITH IMAGINATIVE USE OF TIME AND STAFF. HOWEVER, IT IS FELT THAT THE PROGRAMS WERE VALUABLE AND SHOULD BE CONTINUED, WITH ADDITIONAL FUNDS TO DEVELOP AND IMPROVE THEM. (NH)

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SUMMER PROGRAM IN MUSIC AND ART FOR DISADVANTAGED PUPILS IN THE PUBLIC AND NON-PUBLIC SCHOOLS

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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Assisting in the writing of this report was Mrs. Ines T. Sala who also served as co-editor. Other writers included Mr. George Merritt, Mr. Joseph Deley, Dr. John Lidstone, and Mr. Abraham Silverman.

While many people contributed to the building of this evaluation report, the responsibility for the interpretation of the data is my own.

C. R. S.

INTRODUCTION

The Summer Music and Art Program, sponsored by the Board of Education of the City of New York, under a Title I federal grant, began on July 1, 1966 and extended for a period of six weeks, to August 12, 1966. The program admitted children from both public and non-public schools in economically depressed areas of the city.

The Summer Music and Art Program was conducted within the classrooms of the New York City Public Schools and was taught by teachers holding licenses from the Board of Education of the City of New York. An average of 4,250 students of grades 1 through 6 attended classes daily to participate in the program. All children registered for the program participated in both areas of the arts; i.e., 1½ hours of art and 1½ hours of music. Classes were held from Monday to Friday.

All teachers taught two sections: (1) a group of children in grades one to three and, (2) a group of children in grades four to six. While one group was attending an art class, the second group was attending music and then the classes were exchanged.

CRITERIA FOR SELECTION

Basis for the selection of children was determined by ability to read at grade level and their interest for the program. These two facts indicated that these children were unique. The program failed to accept a number of children who could have benefitted by a program of this order. The children in the program were thus students who were achievers, if only to the degree of being at least average readers, and not those children who are defeated by school failures. While many of the teachers and principals felt that

reading at grade level was most important an approximately equal number felt that this would have been an excellent opportunity to give the "non-readers" a feeling of ability and worth and, perhaps, could have been the spur necessary for better school motivation and appreciation -- a feeling that they, too, can do something or know something.

The other point of "uniqueness" of those attending, i.e., volunteers, would indicate, and this, too, was supported by teacher and principal statements, that these children come from academically oriented and upward-mobility families -- families which are interested in having their children learn of the arts or merely in having their children experience and "learn" that which is available to them.

It was interesting to note that many parents asked the interviewer why their children could not participate in an integrated summer program somewhat similar in nature to the program given children in classes for the intellectually gifted although not specifically designated as such. That many of these children travelled considerable distances to attend the Centers attest to family interest.

From the point of view of one observer, the average child in the Summer Program visited, was a bright, well-dressed, pleasantly spoken, well-behaved youngster from a public school, on the surface more typical of the child from a middle-class neighborhood than a culturally disadvantaged one.

These children did not strike the observers as being the "hard-core" disadvantaged group they had presupposed the program would try to reach.

ATTENDANCE

It is unfortunate that the number of non-public school children in attendance was relatively small. Several reasons were cited by the school principals for this small number of non-public school children: (1) poor articulation between (a) Board of Education and public school principals, (b) Board of Education and non-public school principals, (c) public school principals and non-public school principals, (d) public school principals and parents; (2) Board of Education directive EP22 reached the non-public schools only a few days before they were to close; (3) the program did not receive sufficient publicity. Some principals rather than expand their program and request additional teaching positions, simply closed registration, thus, reducing the number of public and non-public school children in the program. Other factors also contributed to a small number of non-public participants. Many parents of non-public school children had a poor image of the public schools designated for this program: they feared that their children would not be safe in given neighborhoods. In short, there was a general reluctance to send their children into what they considered alien surroundings and educational situations.

The orthodox views of some groups were responsible for their lack of participation in the Summer Program. These parents did not object to a summer enrichment program as such, but wanted their children to be isolated from other groups, especially those of low income and different ethnic and denominative background. In this respect late notice was only marginally significant and the Board of Education should not be held responsible for this group's non-participation.

In many respects, even though there was late notice and confusion, a small number of principals succeeded in enrolling a considerable number of non-public and public school children from the area they were assigned. These principals aggressively contacted their colleagues in the non-public schools, explained the merits of the program, and aided in the administrative details involving enrollment and registration. In addition, they personally sold the program to the parents of the children in their respective districts.

EVALUATION PROCEDURES

In the broad sense we were concerned with the adequacy of all of the factors that go into an enrichment program. However, because this first evaluation was limited by the amount of funds and time made available, it was decided to focus our attention on a few significant variables as described as objectives in the original Title I proposal: The Summer Program for Music and Art for Disadvantaged Pupils in the Public and Non-Public Schools. The objectives for the music program and the art program are listed below.

The Music Program

The main objectives of the music program will be to provide the pupils with such experiences as singing, moving to music, playing classroom instruments, listening to recorded music and creating music. Children with talent who show interest in furthering their musical ambitions will be permitted to study an instrument in an orchestral program or to participate in choral singing. A second objective is to identify the musically talented. A third objective would be to broaden the cultural background of the pupils by means of trips to musical events occurring in the city. The major outcome can be summed up in these terms: to equip children with knowledge, skills and appreciations that will better enable them to take advantage of the rich cultural resources of our city.

The Art Program

The first objective of the art program is to encourage familiarity with various art forms and materials. These will include painting, drawing, crafts, yarns and trimmings,

> puppetry, modeling, and other media. These activities will be conducted on an individual basis to help explore the children's feelings and to develop a better self-image through increased self-confidence. The second objective will be to assist the pupils to compensate for past failures in art, in self-expression and in academic achievement by means of improved appreciation of live form and color and increased ability in solving problems in the art field. A third objective is to teach the pupil to value and respect balance, order and individual differences by means of improved visual perception, spatial orientation and appreciation for details in the external world.

It was determined that a major aid in evaluating the program would be: (1) questionnaire to all participating teachers and their respective principals; (2) special observation teams composed of professionals in music and art to observe classes in twelve schools distributed through the five boroughs, (a) interviewing teachers, (b) supervisors, (c) principals, and (d) children (these schools were judged to be representative schools by Dr. M. Meiselman and supervisory staff at the Board of Education, and were not considered to be in any sense atypical); (3) structured interview of parents in representative schools to determine parental attitudes.

The program was contained within 87 schools within the five boroughs.

Borough	No. of Schools	No. of Teachers	
		Art	Music
Bronx	18	20	20
Brooklyn	32	41	41
Manhatten	20	24	24
Queens	15	18	18
Richmond	2	5	5
TOTAL. . .	87	108	108

A total of 303 questionnaires were mailed to the participating school principals for distribution to their teachers. A total of 220 responses were received; ten of these were received too late to be included in the descriptive analysis; thus, a total N=210 was used. In effect, this

portion of the evaluation of the program is based on teacher-principal judgment. The respondents were asked to be as candid as possible in their judgments. The teachers and principals were assured that their individual responses would be held in confidence, therefore, no names of teachers or principals, public school numbers or location is available to anyone outside of the evaluating agency.

TEACHERS

As an evaluation team we must make the same statements that so many of our colleagues have made before us. In both programs it was found that where there was a good teacher there was a good program.

In most instances this summer, teachers were doing a conscientious job with their classes despite very limited art, or specific instrumental/vocal specialties. However, when their classes were observed in relation to those conducted by professionals in their respective specialties, it was quite apparent that they were woefully lacking in depth and quality.

BACKGROUND

The proposal indicated that "skilled teaching" would be provided for the program. Teacher responses indicate that this was not fulfilled. Forty-five percent of the music teachers and fifty-two percent of the art teachers responding had been teaching music or art three years or less (one music teacher and five art teachers had less than one year of experience in teaching art or music). (See Table 1)

Table 1

Years of Teaching Experience in Art or Music
of those Responding to Specific Question

Years	Music (N=71)	Art (N=70)
00-03	45%	53%
04-10	32%	39%
11-20	14%	6%
21-30	9%	1%
31-40	0%	1%

41% of the music teachers and 49% of the art teachers did not indicate any teaching experience beyond the teaching of music or art. The remaining teachers indicated that they had been teaching other areas for some time. (See Tables 2 and 3)

Table 2

Years of Teaching Experience in Fields
Other than Music or Art

Years	Teaching Music (N=41)	Teaching Art (N=36)
00-03	54%	39%
04-10	34%	44%
11-20	10%	14%
21-30	2%	3%

*

Table 3

Areas of Experience Other than Music or Art

Subject	Teaching Music (N=77)	Teaching Art (N=82)
Math	1%	1%
Language Art/ English	5%	2%
Social Studies	1%	1%
Common Branch	41%	48%
Science	1%	1%
Commercial Art	0%	1%

*Of the 77 teachers who indicated their major was in other fields, but who were teaching in music/art, breakdown is given of their teaching experience.

Thus, our findings, based on teacher responses indicate that a great proportion of teachers had little and in three cases less than one year of teaching experience. It is to be noted that the principals felt that the selection of inexperienced teachers was caused by the lateness of program organization -- the more experienced teachers had, for the most part, made other commitments.

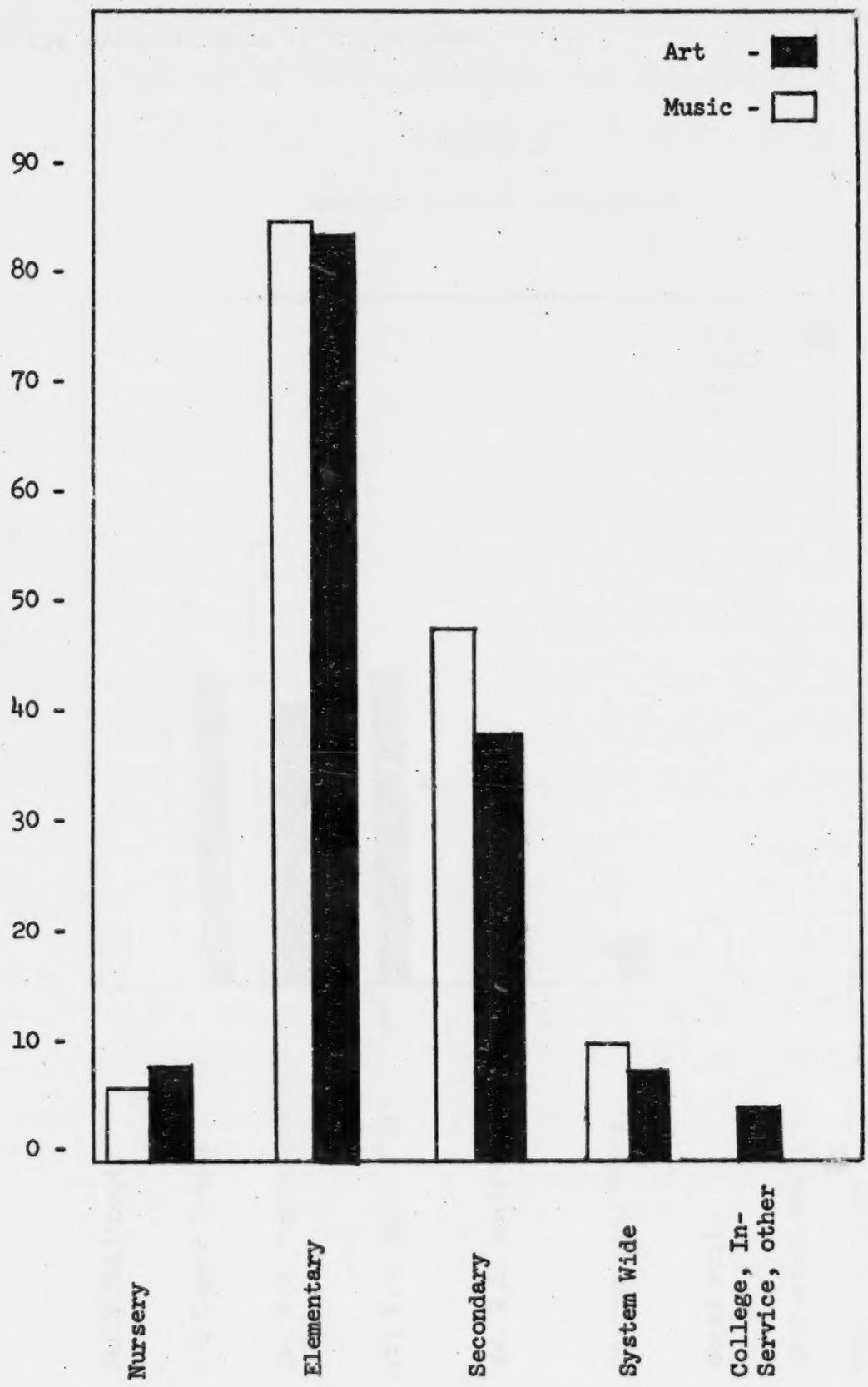
51% of the 77 music teacher population held licenses qualifying them as music teachers; of these 31% were experienced in teaching music to children of grades one to six. The remaining 20% were experienced teachers at the junior and senior high school, college (1) and supervisory (1) levels. The remaining 49% of the total number of teachers held common branch, junior high, or senior high school licenses - these last in given subject matter. (See Fig. 1 and 2)

46% of the 82 art teachers held licenses qualifying them to teach art; 21% of these were teachers experienced in teaching grades one to six; 25% were experienced in the teaching of art in the junior or senior high schools. The remaining 54% held common branch, junior or senior high school licenses - these last in specific subject areas. (See Fig. 1 and 2)

Two of the major objectives of the program: experimentation and freedom to develop an individual style, were stifled by new, or inexperienced teachers. These teachers indicated, in their responses to the questionnaire, that greater structure and more explicit directives were necessary for the proper conduct of the program. Perhaps, what was needed was greater articulation between these teachers, their school principals, and their supervisors. We have stated elsewhere that there was sufficient structure at the organizational level. In these cases there was evidently a greater need for more articulation and instructional leadership at the local level.

Figure 1

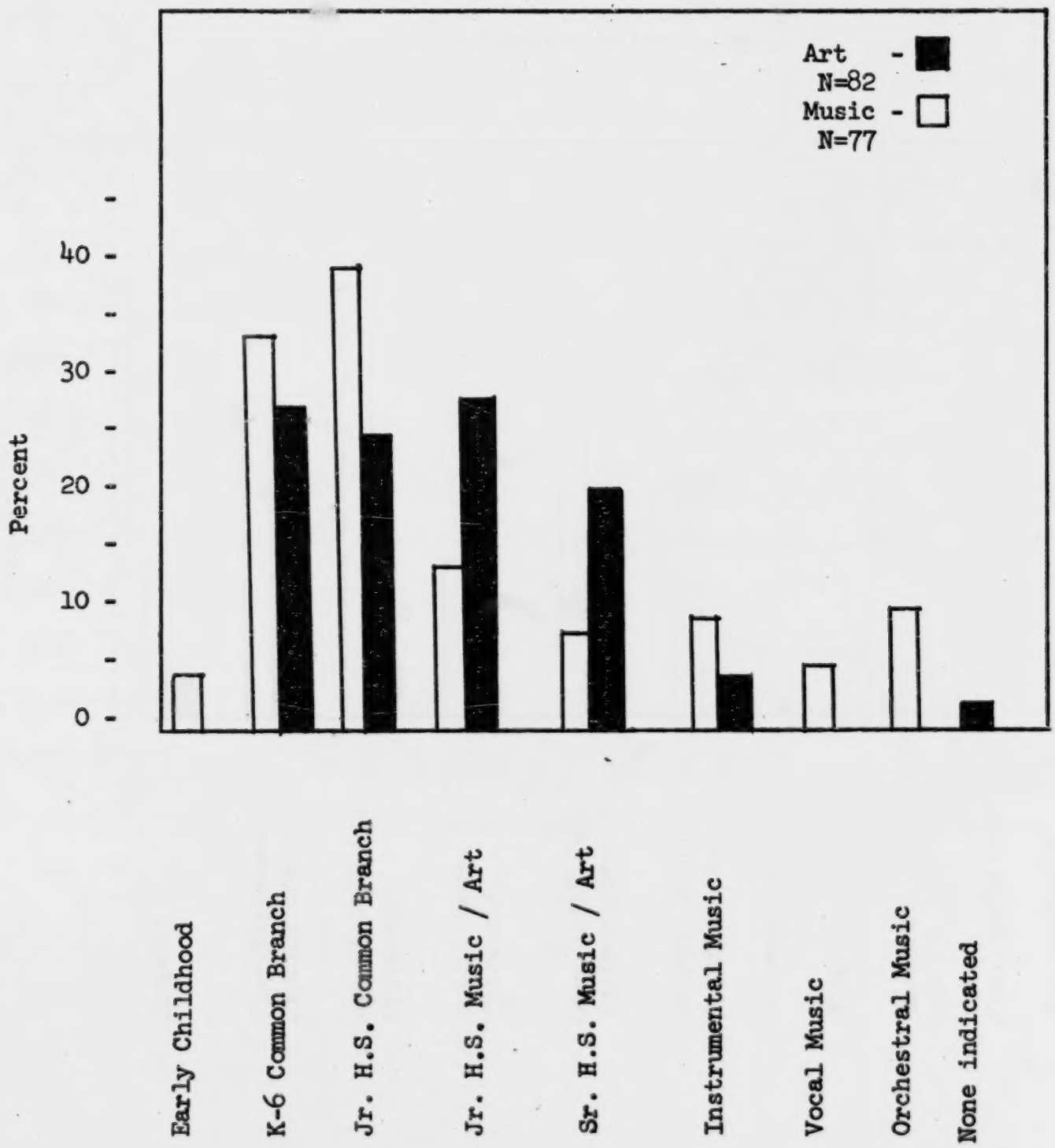
Level of Experience



In addition, it was difficult to assess the abilities of those teachers who were experienced to teach junior high or senior high school students. It would appear that some of these teachers would have difficulty in communicating with the young children in the program.

Figure 2

Teacher License Designation



All music teachers and 89% of the art teachers indicated that they were actively participating in music and / or art outside their regular classroom duties. (See Fig. 3 and 4) Seventeen music teachers, two art teachers, and one principal indicated that they had composed music of their own; eighteen art teachers and one principal had exhibited work professionally. It was also found that several art teachers played instruments professionally and that several music teachers did professional art work.

Figure 3

Active Participation in Music

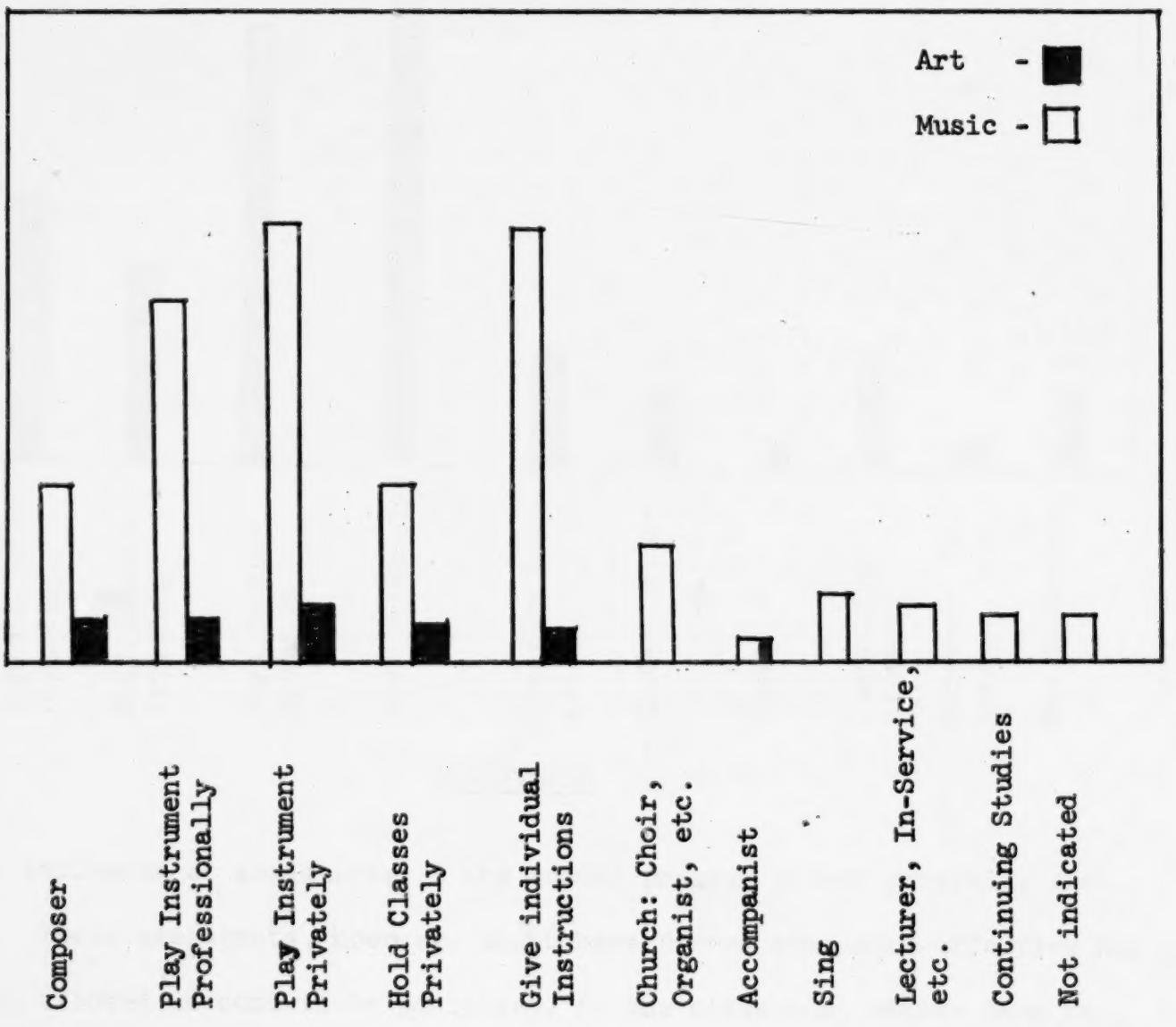
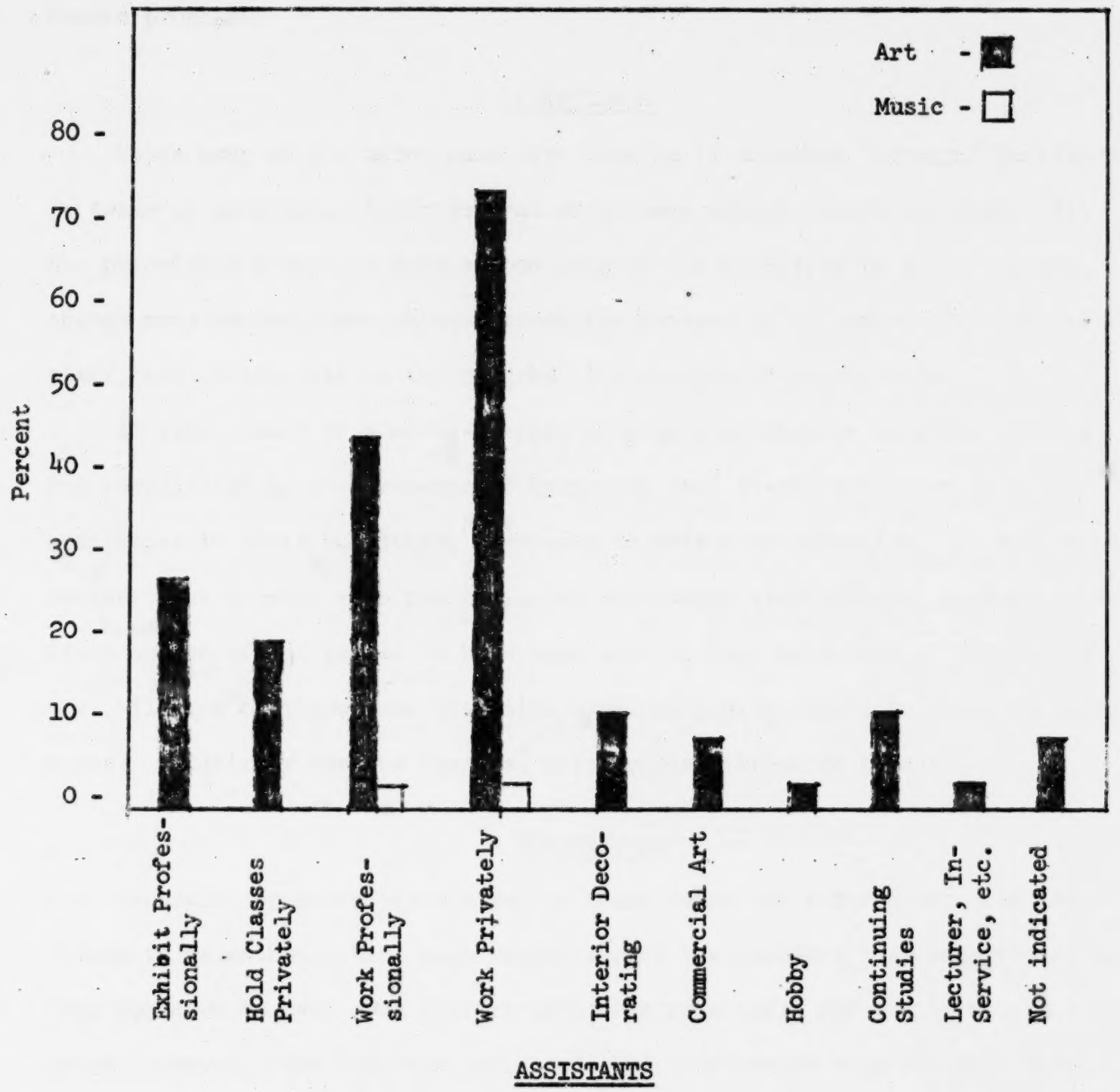


Figure 4

Active Participation in Art



The inclusion of assistants in the summer program proved generally successful. These assistants, however, might have proved even more effective had they been allowed to contribute positively in the classroom, rather than be relegated to secretarial duties.

Many assistants were highly effective, taking over in instructional areas when qualified, thus permitting the teacher to provide individual instruction.

The exact role of the assistant needs amplification and redefinition for future programs.

PRINCIPALS

While many of the principals were working in somewhat "foreign" territory, in terms of geography, their general efficiency seemed remarkably high. All the principals seemed to have a good grip on the situation in their Centers, though many seemed under intense pressures because of an inadequate clerical staff, and, until late in the program, the absence of school aides.

As supervisors of a multi-purpose program dominated by remedial reading, and complicated by the presence of Operation Head Start, and other similar activities in their buildings, they seem to have been effective. By and large, however, the schools were run in strict accordance with official program directives and no effort seemed to have been made to take advantage of the unique possibilities of the summer situation especially with regard to local building needs: efficiency was the keynote, not experimentation or breadth.

SUPERVISORS

Generally speaking the evaluation teams found the supervisors they interviewed to be enthusiastic, most supportive of the teachers they supervised, and they appeared to have good rapport with both principals and teachers. In a few cases, however, some teachers indicated that they needed help but were disappointed in not receiving it. Several teachers indicated that the secondary education background of some supervisors limited the quality of the assistance they did receive.

Their suggestions concerning the operation of the program were most interesting. They intimated that what was most sorely needed was: a better priority for choosing teachers; more presession time to think about the program and get it organized, and a reasonable number of workshop sessions to acquaint the summer staff with appropriate techniques for working with disadvantaged elementary school children; a day or two in which the staff could set up for classes before the children arrived; more effort to get art and music education majors into the program as aides; an expansion of the program to eight weeks; inclusion in the program of children below reading level; and some examination of the feasibility of linking art and music for every child.

PHYSICAL FACILITIES

It is unfortunate that so many of the classrooms used for the Summer Music and Art Program were found to be less than satisfactory by the teachers. Those participants who were in the new buildings were generous in their ratings of room attractiveness, appropriateness of equipment, classroom furniture, adequate storage space, etc., whereas a greater number of teachers found the rooms assigned to them less than attractive because of dirty floors, cartons with regular teacher's materials laying on floors around the room, dirty windows, broken window panes with panes either missing or held together with brown tape, dirty or torn shades. Many of these schools also had inappropriate desks and chairs as they were nailed to the floors; desks or chairs which were too large or too small for the children (it must be remembered that a classroom housed children from 1st to 6th grades inclusive). Music rooms either had no piano, or had a piano which faced a wall so that the teacher's back was to the children, or had a piano in the back of the room - only a small number of teachers could move these pianos to appropriate positions. Many pianos were in need of tuning.

A number of the art teachers encountered difficulties because they did not have a sink in the room and pails of water had to be carried considerable distances for use in the classroom.

None of the teachers complained about the lighting. They all found their rooms well lit, either electrically or by sunshine. In fact, a number of the teachers felt that it would have been more comfortable for the children if they had been assigned to rooms which did not have direct sunlight as this made the rooms very hot. In many instances complaints about too much sunlight were accompanied by explanations of torn window shades.

The teachers were most critical of the availability of storage space for instruments, materials, supplies, etc. On a 4.0 scale, music teachers rated the adequacy of storage space mean= 2.11 which was merely adequate. Art teachers, because of their greater need for storing of materials, works in progress, etc. had a mean rating of 1.80, i.e., less than adequate. These figures, too, are inflated by the ratings of those teachers which occupied the newer buildings or who were fortunate enough in having been assigned a room used by a regular school year teacher who had wanted to cooperate with the summer program teachers by clearing her room and leaving her closets open and empty. Unfortunately, this last did not occur often enough and the summer teachers had considerable difficulties in finding places for storage.

As far as can be noted these findings are corroborated with the reports of the music and art observation teams.

MATERIALS AND EQUIPMENT

Music

The music evaluation team found a considerable variation in the quality and quantity of materials and equipment in the schools visited.

Often classrooms were found with no piano or record players. When pianos were available most often than not they were out of tune. In some instances where a piano was available the structure of the classroom did not permit the teacher to move the piano to where she would not have her back to the classroom, this occurred in those schools where desks and chairs are nailed to the floor.

Where the auditorium was used for music, it was found impractical for the children, i.e., in note taking or instrument playing.

Some schools appeared to have only those materials and equipment afforded by the school during its normal school year, with little or no equipment supplied (on time) for use in the summer program. On the other hand, it should be noted, some schools were very well supplied with both materials and equipment. Part of this problem was administrative, part logistical.

Because of the late arrival of promised supplies there was a considerable loss of interest on the part of students and demoralization on the part of teachers and principals.

The actual distribution of musical instruments was somewhat curious. Some schools were allocated relatively large numbers of just one instrument. A number of schools, for instance, received 25 new, high quality trumpets and no other orchestral instruments. In other schools, only violins were supplied (with no extra strings), and these to very unqualified music teachers, in terms of string instruction.

In some instances the selection of the instruments received, especially trumpets, were found by teachers to be very uncomfortable for some children; parents also complained of this. If the schools had received a variety of instruments this would not have occurred.

Art

The art evaluation team indicated that the supplies for the program were excellent, but here too, there were problems in delivery.

Every school complained of non-delivery of certain supplies and equipment. Cartons had not been clearly marked and some supplies had disappeared because of this - in some cases principals had inadvertently let other instructional areas share in the supplies.

Those schools which had a high registration and attendance of students received the same quantity of supplies and materials allotted to schools with low registration and attendance.

In general, however, the summer instructors and supervisors were delighted with the supplies when they received them.

INSTRUCTION

Music

There was a very wide range in terms of content as observed by the music team. At the lower level, content was largely confined to entertainment.

Little emphasis was placed upon production of good tone or vocal quality. In many cases singing classes deteriorated to a "camp" singing situation rather than a choral singing situation. Specifically, we are stating that little or no emphasis was placed upon vowel production, consonants, diction, phrasing, or other generally accepted components of good vocal production.

Likewise, in some instrumental situations, little attention was placed upon development of good embouchure, due in some cases to complete lack of training on the part of the teachers. In other cases emphasis was placed on training in rhythm patterns to the relative exclusion of many other components of music.

Few children were privileged to attend musical events occurring in the city, although one of the avowed objectives of the program was to broaden the cultural background of the pupils by means of such trips. Parents were quite disappointed by the lack of trips.

Upon many and repeated questionings, in so case had the music coordinator for the summer program, the music supervisors, the school principals, or any of the music teachers seen a copy of the original project description. This was also true in the art program.

Many of the teachers were common branch, elementary classroom teachers having little or no previous experience in music education.

There was only a sporadic and limited effort to produce a listening program. In some schools no effort was made to implement this phase of the program. It would appear that a lack of equipment and records, rather than teacher indifference, contributed to this fact.

There appeared to be limited success in identifying the musically talented.

Attitudes

In general, the attitudes of the students, as subjectively estimated by the music team, were generally positive, cooperative, and pleasant. Occasionally students would manifest lack of productive attitudes, when subjected to an unqualified teacher who did not recognize student (and his own) limitations. Where choral singing was largely based upon rote singing, some evidence of displeasure was noted. When effective teachers involved the students in experiences where they were able to discover and gain insights into the intrinsics of music, students manifested a positive attitude toward the program. Specifically, the degree to which an effective investigation of rhythm, melody, harmony, and notation was achieved, determined directly the presence of a positive attitude on the part of the students toward the program.

Objectives

Generally speaking, opportunities were afforded the students to sing, move to music, and in some instances play classroom instruments. In the area of skills, some success was enjoyed, however, these instances were largely confined to the instrumental music area. Where teachers with no string experience attempted to teach violin, where teachers with no brass instrumental experience attempted to teach trumpet, the prospect for success was in doubt before the project began.

ART

The program, as presented at the pre-summer meeting of the art staff, broke instruction into six one-week periods. These periods complimented the supplies provided. Supervisors indicated that this arrangement was set up to strengthen the less prepared teachers, not to limit the capable ones.

Yet individual teachers reacted to this in different ways: some indicated that they felt constricted by this format; many felt pangs of conscience when they departed from it in any degree, as if they were doing something wrong; still others said that such a structure precluded penetration in depth in given materials, and was in conflict with the exhibition scheduled for the end of the summer session, with its suggested emphasis on "finished" work.

In some degree at least, it seemed clear to the art evaluation team that the directive did inhibit flexibility, though most teachers did appear to follow their own ideas, letting children work at their own speeds, introducing materials and activities as they seemed expedient for their particular group or individual pupil.

Very often teachers rearranged the order of presentation of materials according to their own strengths or the character of a given class, but more often these modifications were imposed upon them by the relative availability of supply items. In this way the supply situation exercised a considerable influence upon the instructional program.

As we have stated, the quality of instruction reflected to a great degree the orientation and background of the teacher. It is therefore quite difficult to render an overall judgment on the quality of instruction; there was far too much diversity. There were some outstanding teachers, and there were a disturbing number who, quite plainly, did not belong in the program; the majority were somewhere between these extremes. But there simply were too many who were not up to reasonable standards for an enrichment program in Art.

However, overall, it can be stated that teacher preparation was good, control was good, the children did have the experience of working with varied media, and the children in general appeared to benefit from the program in some degree.

Attitudes

The art team found an almost universal acceptance of the program and its teachers by the children. Some children were unabashedly "crazy" about it - all were enthusiastic. Most of them wished the regular school program would be like this. Many wanted it Saturdays or for a longer period.

It was difficult because of the limited number of interviews to get impressions in depth as to just what children were getting out of the program, but it would seem just the awakening of an enthusiasm for art, its materials and processes, would be enough to justify it.

Objectives

The objectives of the art program were couched in such general terms one can only say the program met these in but a general way. Since we have indicated that most instructors taught out of their strengths and backgrounds, achieving the objectives had much more to do with choosing staff and providing them with the wherewithall to work than it had to do with anything else. Where staff were chosen without regard to their art strengths and art backgrounds, it was obvious that objectives were being met in a superficial manner.

Identification of talent needs greater emphasis. The proposed trips to cultural centers never materialized to any extent and parents were not involved in the program. This situation must be remedied in future programs.

PARENTS

Interviews with 151 parents of participating children supported the findings of the evaluation teams and teacher questionnaire. Where experienced teachers taught, parents felt that the children were developing positive attitudes toward the arts. Many parents indicated that an integrated program would be more to their liking, i.e., a program which included: playground

activities, reading, and dramatics in conjunction with music and art. They also indicated that the program should be of longer duration (whole summer and/or longer school day).

Parents were highly critical of the lack of programming and screening for individual child differences. They felt that (1) there should have been a greater division of classes based on age, experience, and ability; (2) a wider variety and greater number of instrumental lessons; (3) inclusion of piano as an instructional instrument; and (4) that provisions should be made for children with previous musical experience. Parents felt that a cultural program should include visits to museums, art galleries, concert halls, etc. and while this had been promised was not implemented.

The interviewed parents expressed a desire for greater articulation between the parent and the school indicating that orientation prior to the initiation of the program would be of benefit to themselves and to their children. They also felt that an early notification, registration, and acceptance or rejection into the program would assist them in making appropriate vacation plans for their children. These orientation sessions could be useful for explaining the possible goals for the programs, the means to fulfill these goals, and how parents could help their children to utilize at home the knowledge they obtain from the program.

The enthusiasm expressed by the parents was apparent in their concern for future programs. Many indicated that (1) they wish a continuation of the program (2) the future programs be designed with thought for those children who are now in attendance, i.e., that future programs should not be "repeats" for these children, (3) the music and art program should be continued during the school year, and (4) more centers be opened in other areas so that children will not have to travellong distances.

A number of the parents felt that their only contact with the center was at the period of registration, especially in those cases where children were accepted but awaiting a vacancy in order to be able to attend. These discrepancies caused a few parents to make other plans.

Of the parents contacted 17% had children attending non-public schools. This sample is representational, and in full agreement with the registration figures issued by the Board of Education for the Summer Music and Art Program. As stated elsewhere, greater articulation between public and non-public school principals and parents is necessary.

CONCLUSIONS

It was quite apparent that the program's objectives were greater than the capability of the system to achieve them. We wish to make it abundantly clear that the program deficiencies reported were not due to deliberate omissions on anyone's part, but reflected instead the problems of a large, complex organization, attempting to implement a new program with a minimum of human and financial resources.

Our first impression was that the present organization and administration of this summer project, and others, was anachronistic, in that all the needed organizational resources were not readily available because of a summer-time vacation oriented system configuration. In the past it was quite within the capability of the system to organize and administer the few programs needed to meet the needs of the community on a part-time basis. Today, however, the great number of children standing at the entrance of the schools with their many problems demand more than an engine running on only half its cylinders.

It was felt by all that more time should have been allotted to the operational staff to organize and plan the local building program. After all, a viable faculty is more than the sum of a principal, supervisor, teacher, and supplies. We are quite sure if those who were actually involved in the program had the opportunity to be involved in its planning, the project would have benefitted to a considerable degree. We are aware, to be sure, of the lack of funds and time needed to engage in superior systems programming, but this cannot excuse any future deficiencies of this nature as new budgets must (or should be) designed with previous limitations in mind.

The evaluation team was concerned with the relatively low participation of non-public school children in this project. We must be critical of the apparent lack

of communication between the Board and those in charge of the non-public schools. While the public schools cannot be held responsible for the narrow views of those groups which, out of hand, rejected the concept of integrated public education, it was felt that a more concerted effort on the part of public school officials would have resulted in a higher registration.

Lack of superior staffing appeared to be a major shortcoming of the program, which, it appeared, was a result of its hasty inception. We most strongly recommend that only those qualified by training and experience to teach a given skill to young children be placed in charge of a classroom. It is our firm belief that a marginal education experience is in no sense better than no experience at all, especially in music and art. The Board should give careful consideration to a policy which would forbid the opening of classes by marginally qualified personnel.

The scope of the program itself needs a careful reconsideration by the Board. Many supervisors, teachers, and parents were concerned that the arbitrary assignment of those students deficient in reading to remedial classes restricted the benefits of the program for those whose need for a comprehensive educational experience was greatest. Many felt a more balanced program utilizing non-grading and team teaching would be something to consider for future programs.

The technical aspects of the program need improvement. Supplies should not arrive late. instruments must be appropriate for the age and sex of the child, with competent instructors assigned to classes; trips to cultural centers must become an integral part of the program; parents should be vitally involved in the program at least to the extent that they are aware of the goals of the program; and lastly, a more imaginative use of time and faculty should be the prime concern of the administration.

In spite of the handicaps of late notification, difficulty in articulation and staffing. and only partially adequate supplies and physical plants; the principals

and teachers involved in this program did a job which resulted in a resounding vote of appreciation and an almost universal request from the teachers, parents, and children for a continuation of the program next year.

It is strongly recommended that additional funds be issued to the City of New York so that this worthwhile and beneficial program may be developed and improved so as to better meet the needs of the disadvantaged children whose condition sorely cries out for help.

PROJECT STAFF

Research Director:

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Research Staff:

Miss Elizabeth Bressi, Director of Early Childhood Center and Instructor of Art Education, Queens College

Mr. Joseph Deley, Doctoral Candidate, Teachers College, Columbia University (Art Education)

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Evaluation Project Questionnaire
SUMMER MUSIC AND ART PROGRAM
Division of Educational Practices
Title I Evaluation

(Confidential Evaluation Questionnaire)

I. General Information

A. Name (optional) Mr. / Mrs. / Miss _____

( ) B. Sex: Male_____ Female_____

( ) C. License held: Regular_____ Substitute_____ Special_____ Other_____

( ) D. Subject Area of License _____

( ) E. Position: Full time_____ Part time_____

( ) F. Years of teaching experience in art/music_____ other subjects_____
fields _____

( ) G. Level of experience: Nursery _____
Elementary _____
Secondary _____
System wide _____

( ) H. Grade normally taught _____

( ) I. Are you an active participant in your field? Yes_____ No_____

If "Yes" Music: Composer _____
Play an instrument professionally _____
Play an instrument privately _____
Hold classes privately _____
Give individual lessons _____
Other _____

Art: Exhibit work professionally _____
Hold classes privately _____
Paint, sculpt, etc., at home, professionally _____
Paint, sculpt, etc., privately _____
Other _____

II. Program

( ) A. Check Program in which you are participating:

Art_____Music_____

( ) B. Days offered: Mon.____Tues.____Wed.____Thurs.____Fri.____

( ) C. Center: Name_____

Address_____

Telephone_____

( ) D. Schools served (please list below schools, public and non-public, from which participating students come):

( ) (1) Name_____

Address_____

( ) (2) Name_____

Address_____

( ) (3) Name_____

Address_____

( ) (4) Name_____

Address_____

( ) (5) Name_____

Address_____

( ) (6) Name_____

Address_____

( ) (7) Name_____

Address_____

( ) E. Number of sections you are teaching in the Program_____

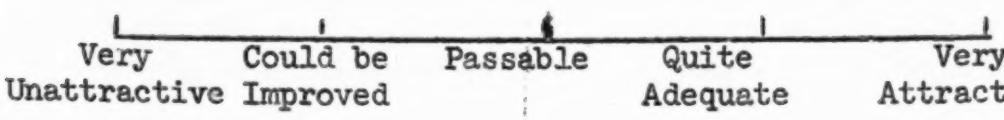
( ) F. Number of children registered in all sections you are teaching_____

( ) G. Grade levels taught by you_____

( ) H. Age range in your classes_____

III. Conditions of Classroom and Equipment

( ) A. Did you find the classroom attractive? (Indicate your perception of attractiveness or unattractiveness on the scale below.)



Please explain your reason for this rating._____

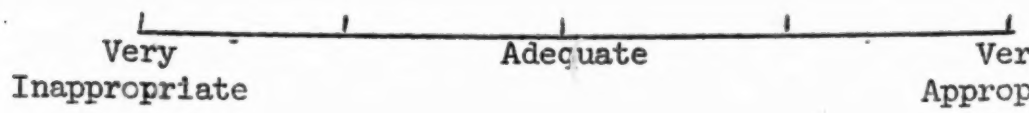
_____

_____

_____

_____

( ) B. Were classroom fixtures (desks, lighting, etc.) appropriate for teaching music/art?



If fixtures were inadequate, which were the least appropriate?

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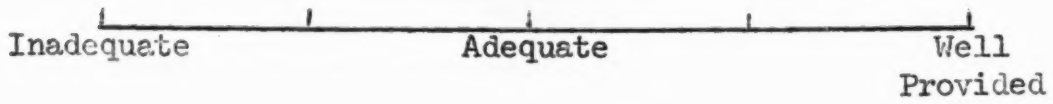
( ) C. Was there adequate storage space for materials and student projects?



Please explain._____

_____

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_____

( ) D. Which materials, books, equipment, instruments were <u>not</u> available for the proper conduct of the Program?

_____

_____

_____

_____

( ) E. Which materials, books, equipment, or instruments did you bring, construct, or borrow?

_____

_____

_____

_____

_____

( ) IV. <u>Evaluation</u>

A. Do you believe that the content of the Program was beneficial for the public school children?

Not Beneficial ——————————— Very Beneficial

Please give the reasons for your estimation of the benefit or lack of benefit for public school children._____

_____

_____

_____

_____

( ) B. Do you believe that the content of the Program was beneficial for the non-public school children?

Not Beneficial ——————————— Very Beneficial

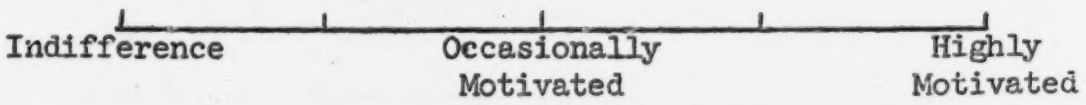
Please give the reasons for your estimation of the benefit or lack of benefit for non-public school children._____

_____

_____

_____

( ) C. What is your general impression of the group motivation?



Please explain. _____

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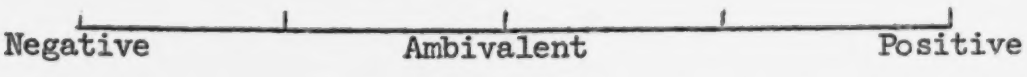
( ) D. Do you feel that the children have developed specific attitudes toward art/music as a result of this Program?



Please explain. _____

_____

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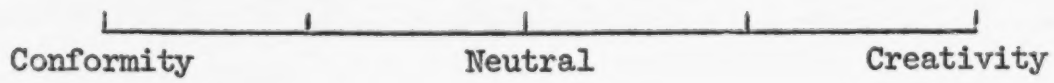
( ) E. Do you believe that the Program helped the children express themselves creatively?



Please explain. (You may wish to cite some incident which is pertinent to demonstration of creativity.)

_____

_____

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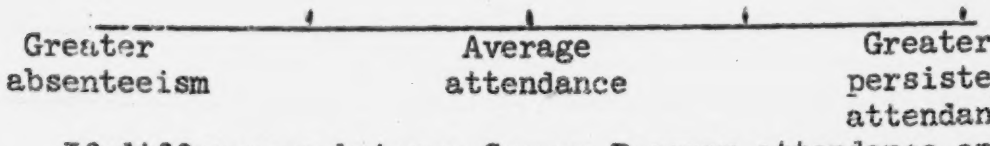
( ) F. Did daily attendance differ greatly from that which is normal during the school year?



If differences between Summer Program attendance and regular school term attendance are evident, can you indicate possible causes? (Please be candid.)

( ) G. Are there any activities or outcomes of the Program which you would like to share with other teachers in the Program?

V. Recommendations and Comments

( ) A. Do you have any recommendations which you believe would improve future programs?

( ) 1. Administrative.

( ) 2. Curricula.

( ) 3. Physical facilities.

( ) 4. Equipment.

( ) 5. Other

( ) B. Comments and criticisms. (Please also include: Were the objectives of the Program made clear to you during the briefing? Were there any conflicting expectations?)

Thank you again for your help. Kindly return the questionnaire in the enclosed envelope.